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Alexander, John W., (1856)	Portrait of Walt Whitman.
Blum, Robert F., (1857 – 1903)	The Ameya, or Itinerant Candy Vender
" " "	Scene in Japan—(Water Color). *
Ulrich, Charles F., (1858)	Glass Blowers of Murano.
Davis, Charles H., (1858)	Evening.
Ranger, Henry W., (1858)	Spring Woods.
Walker, Horatio, (1858)	Sheep.
Dangerfield, Elliott, (1859)	Slumbering Fog.
Bunker, Dennis Miller, (1861 – 1890)	Portrait of the Artist's Wife.
Collins, Alfred Quinton, (1862 – 1903)	Portrait of the Artist's Wife.
Bogert, George H., (1864)	Chale Church—Isle of Wight.
" " "	October Moonlight.
Loeb, Louis, (1866)	Temple of the Winds.
Dessar, Louis Paul, (1867)	Landscape—Evening.
Williams, Frederick S. Ballard, (1871)	Passaic River.

PICTURES LENT; ON EXHIBITION (August, 1906).

Hart, James McDougal	The Adirondacks.
Hunt, William Morris	The Bathers.
Johnson, David	Monarch of the Meadows.
Johnson, Eastman	Portrait of a Lady.
Jones, H. Bolton	Autumn.
Richards, Samuel	Hour of Prayer.
Robinson, Theodore	A Winter Landscape.
Story, George H	The Young Mother.
Stuart, Gilbert	Portrait of John Jay.
Vanderlyn, John	Portrait of the Artist.
Vedder, Elihu	The Questioner of the Sphynx.

PORTRAIT OF MRS. ANTHONY, BY GILBERT STUART

NOTES

THE LIBRARY.—The additions to the Library during the past month have been as follows

By Purchase, 304 volumes and pamphlets
By Presentation ..... 14 volumes

The names of the donors are : Mr. B. R. Abbott, Dr. E. Atlee Barber, Boston Museum of Fine Arts, Cincinnati Museum Assciation, Columbia University, Harvard University, Mechanics Institute, Rochester, N. Y., Minneapolis Society of Fine Arts, Messrs. F. Muller and Company, National Portrait Gallery, London, England, New York Historical Society, Pennsylvania Mus-

eum and school of Industrial Art, Provinzial Museum, Hanover, Germany, Mr. Talbot Jones Taylor.

The increase in the number of persons using the Library made it necessary to provide more room for readers, and this was accomplished by the removal of the four large exhibition cases in which were displayed illuminated manuscripts and early printed books, and the placing in the Library of four reading tables, accomodating sixteen more persons.

The illuminated manuscripts and early printed books are now exhibited in Gallery 22.

In accordance with the wish of the executors of the late Heber R. Bishop, copies of the large volumes containing the catalogue of the Jade Collection have been placed in the Bishop gallery. Those desiring to consult the book will find another copy in the Library.

ATTENDANCE.— The following table shows the number of visitors for last year as well as this during the month of July.

	1906	1905
17 Free days	31,248	29,430
9 Evenings	2,405	3,082
5 Sundays	20,583	21,870
9 Pay days	2,665	3,386
	56,901	57,768

PRINCIPAL ACCESSIONS

A STAINED GLASS WINDOW.—To one branch at least of Decorative Art American artists have given a novel and personal development—to the art of stained glass. The result obtained by Mr. La Farge and others by the use of partly fused colors in one piece of glass is similar to the jewel effect of certain medieval windows, where the incrustations of centuries have changed what was a flat color into a variety of tints. The result is a richness and sparkle of color for which the European craftsman, with his ideals of exactness of form and design and detail, has not striven.

Although the Museum has as yet no example of this opalescent, or American, glass, as it is called, a start toward what may be a general collection of modern glass has been made in the window entitled "La Danse des Fiançailles," by Luc-Oliver Merson, and executed by Oudinot, of Paris, that has been received through the bequest of Mrs. Adelaide Mott Bell. It is an "apartment window," for use in a dwelling-house, and consequently is designed with luminous colors and but few lead lines, so that the light may not be intercepted. It is the type of window for which, more than any other, the fantastic and pleasant art of M. Merson is best fitted, and which admits, too, of a wealth of detail.

The costumes of the figures and the accessories are of the epoch of the Renaissance. Architectural ornament of this period makes a framework for the pretty scene of the lovers and their friends dancing a stately dance, while musicians play upon strange instruments.

It would have been difficult to procure a better or more impeccable example of French stained glass of our own time.

JAPANESE IMPERIAL DECORATIONS AND MEDALS.—A valuable gift of an unusual and striking character has just been received by the Museum from Mr. Jacob H. Schiff and Mr. Edward D. Adams. This consists of a series of the decorations of the Imperial orders and of the medals of Japan, the issue of which was authorized by the Japanese government, upon the application of Mr. Schiff, and at the suggestion of Mr. Adams, for the express purpose of the gift.

The collection is composed of forty-six objects, of which a number are in gold, many in silver, and a few in bronze. Several of the orders are jeweled, and most of them are enameled. All are accompanied by their corresponding sashes, ribbons and buttons, and appropriately mounted on silk in lacquered cases.

The insignia comprise the various classes of decoration issued under the following Imperial Orders :

Supreme Order of the Chrysanthemum.
Order of the Crown.
Military Order of the Golden Kite.
Order of the Rising Sun.
Order of the Sacred Treasure.

The medals include four that are known as Medals of Honor, each class being given for different services to the Nation or its people. Other medals are commemorative, and include those distinctively known as War medals.